MUSIC *

Gatti-Casazza to Produce Lalo's Opera 'Le Roi d'Ys'

Story Founded on Ancient Tale of Brittany to Be Unfolded in Music at the Metropolitan for First Time Next Thursday.

By W. J. HENDERSON.

R. GATTI-CASAZZA is about to introduce to the operagoing public of this city Edouard Lalo's "Le Roi d'Ys," which was produced at the Opera Comique in Paris on May 7, 1888. The astute ario of the Metropolitan has shown a taste for antiques and has rthed some interesting relics. Perhaps this will prove to be another soft voice of the echoing note of an old, old love long dead."

The legend of the King of Ys is an ancient tale of Brittany. It seems that there was a King named Gradlon, who flourished about 400 A. D. and reigned over Is or Ys. His capital was protected against the inroads sea by a dike and a great basin like Lake Moeris on the Nile. The King alone had a key to the flood gates. One night his daughter, who en indulging in a considerable banquet, assisted by a mysterious stranger easily identified as Satan, stole the key, let in the water and

The King mounted his good steed and taking his daughter on the addle behind him galloped wildly through the night. He carried his child till a terrible voice had cried three times, 'Rid yourself of the demon you carry behind you." Then he threw the girl to the pursuing which quickly receded.

On this cheerful story Edouard Blau constructed the libretto of this era, which is to make us glad on Thursday evening. Here is the ral outline of the drama: The King of Ys (or Is) is at war with nother petty ruler named Karnoc and the two determine to arrange a the basis of the marriage of Karnec to Margared, the King's ghter. The young lady is quite indifferent. The reason is that she in love with a young warrior, member of an expedition sent abroad by the King. Nothing has been heard of the expedition for so long a time that Margared thinks her beloved is dead.

Her younger sister, Rozens, also loves one of the warriors of that xpedition, and about this time the experienced theatergoer suspects that is the one her sister loves. The young sister is confident that her Mylio will return, and so indeed he does. He has vanquished his enemy and comes home laden with treasure and glory.

Margared utters the famous old operatic cry, "He lives!" And thereapon she promptly refuses to become Mme. Karnac. That gentleman, quite furious, declares a relentless war against the King. Myllo assumes the rôle of gallant defender, but asks the King to promise him Rozenn as his reward if he is victorious. That unties the tongue of Margared. She gives her little sister a tongue lashing of the finest, and swears

Mylio comes back victorious and makes ready to marry Recent Karnac and Margared, the unfortunates, get together according to the dramatic rules. Margared betrays to Karnac the fact that the city is protected from the sea only by a flood gate. Thereupon the two go to pen it. The city is engulfed. Many are drowned. The King and his copie fice. Margared, horrified by the spectacle, confesses, is cursed by the people, realizes that the sacrifice of her life is demanded and throws into the waves. The sea, having got its prey, retires.

Opera at Metropolitan

MONDAY.

Matinee — "Parsifal," with Mme. Easton, Messre. Sembach, White-hill and Didur. Evening—"L'Amore Det Tro Re," with Mas Bort, Messre. Martinelli, Danke and Mardones.

Caza," with Miss Farrar, Messro Crimi and De Luca.

THUBSDAY. "Le Roi d'Ys," with Mmes. Alda and Ponselle, Massrs. Gigli, Danise and FRIDAY. Lohengrin," with Mme. Jeritzi Messra Sembach and Whitehill

SATURDAY.

Matinee—"Madama Butterfly," with Miss Farrar, Messra Martinelli and Scotti. Evening—"Chvalleria Rus-ticana" and "Pagliacci"—the for-mer with Miss Ponselle and Messra. Gigil and Picco—the latter with Miss Borl and Messra. Crimi and Ruffo.

hardly necessary to add that e this is a good opera story. What is a good opera story? Simply one in which dramatic materials for musical lights and shadows are artistically supplied. There must be love and the tark enemy of love, hate or jealousy. which are contrasted moments of action, of agitation. Above all, the perof the drama must be human actuated by the sort of pas pping or promenading on Main set are not dramatic materials.

Lalo selected a very gloomy tale, to be sure; but most serious operas are founded on depressing stories. Oppor-tunities for processions and ballets and other merry makings are ear-nestly sought by elever opera writers,

OPERA and CONCERTS & TO COME &





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Oscar Straus Finds Women Are Musical Inspiration to Him

Arthur Schnabel, Viennese Pianist, Describes Life of the Composer.

Arthur Schnabel, Viennese planist, who made his American debut the other day at Carnegie Hall, is a close friend of Oscar Straus, composer of "The Checolate Soldier." Mr. Schnabel arrived only last week from Vienna, bringing the latest intimate news con cerning one of the most famous comcerning one of the most famous com-posers of lighter music in the world, yet strangely enough of whom the books teil hardly anything. Mr. Schna-bal, while devoted professionally to serious music and that which is prop-erly termed classical, is extremely fond of lighter musical modes and hence his friendship for Straus and the Straus works.

the coffee houses of Vienna surrounded by artistic groups whom he befrieuds out of his own royalties if there is need—and there always is need Always prominent in the groups are leading feminine singers of Vienna and other capitals. Straus, too, is their friend and they are to him an inspira-

But little has been known in America concerning the real life of Straus. If you go to the Public Library many an attendant will search through mary volumes and in the end bring you a twenty line paragraph in Garman which gives the bare fact of his birthplace and achievements. The sketch presented by Mr. Schnabel, however, is complete.

In his youth Oscar Straus was devoted to serious music. He was equally devoted to a talented, serious minded wife, a violinist. For her ha composed suites, somatas and pieces for the violin. He was then conductor of grand opera at Mayence and other German centere of grand opera.

was then conductor of grand opens at Mayeroc and other German centers of grand opens.

With the disapearance of his first wife from his tire, the inapiration of Occar Streus changed He was seen the first of Control of Control of the Control of Control o

Concert Calendar

principle Hall, 2:30, Jasoba Helifets, violinist. Carnegio Hall, 5:15, Brahms memorial concert, with Philipsement Crehestra and Willem Hoogstrates, conductor; Mma. 2019 Nay, solote. Town Hall, 3, George Smith, planist.

TUESDAY.

Carnegie Hall. 8:15, Philadelphia Or-chestra Acollan Hall, 3, Miss Vera Poppe, cellist. Acollan Hall, 3:15, Miss Evelione Tagtione, planist. At the residence of Mrs. John Henry Hammond, 9 East Nincty-first street, 4, Mr. Vincent d'Indy in lecture-musicale of Schola Can-

pianies.

THURSDAY.

Carnegie Hall, 3, New York Symphony Orchestra. Carnegie Hall, 8:15, Beston Symphony Orchestra.

Acolian Hall, 11, Miss Amy Grant, opera recital. Town Hall, 9:15, Alfred Boswell, planist. Acolian Hall, 8:15, Vladimir Rosing, tenor. Waldorf-Astoria Hotel, 8:30, Philharmonic Society's Evening of Light Music for its members.

PRIDAY.

Carnegie Hall, 8:15, New York Symphony Orchestra. Asolian Hall, 8:30, Joseph Press, cellist. Hotel Bittmore baltroom, 11, fifth morning musicale. National Theater, 3. Miss Dorothy Fox, song recital.

Carnegia Hall, 2:30. Boston Symphony Orchestra. Carnegia Hall, 8:30. Philharmonic Society. Associan Hall, 8:30, Philharmonic Society. Associan Hall, 8:30, Miss Geraldine Rosetti, soprano.

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16 in Acollan Hall. At this concert group of Czecho-Slovakian songa, ar-

Boswell, planist. Asolgan Hall, Astoria Hotel, 8:30, Philharac Scolety's Evening of Light for its members.

FRIDAY.

He Hall, 8:15, New York Symporty Orchestra. Asolian Hall, Joseph Press, cellist. Hotel fore ballroom, 11, fifth more suscale. National Theater, 2, Dorothy Pox, song recital. A Dorothy Pox,

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